

Lockinge; a desecrated chapel in Wantage; and doors at Sparsholt, East and West-Challow, Faringdon, Shillingford, Hatford, Charney, Denchworth, Little-Coxwell, Wolstone, South-Marston, Bathford, Bilton, and Queen's-Charlton. In the upper part of the vale the Norman style becomes less frequent, and towards Bath and Bristol it is comparatively rare. The neighbourhood of Cirencester is very rich in Norman churches, and the ruins of Malmesbury Abbey are chiefly Norman. The tower of St. John's, Devizes, is Norman. Chippenham has a fine Norman arch into the chancel. Recently the bases of some columns, apparently in this style, have been brought to light at the east end of the Abbey Church, Bath. Queen's Charlton, near Keynsham, has a Norman central tower, and a very singular detached gateway, with the chevron moulding, remains in the village. At Bristol, the chapter-house and Deans'-arch are the principal Norman remains, but the east end of St. James's, though much concealed, is very perfect, as is the font at St. Philip and St. Jacob.

It is probable, that by far the greater number of the churches throughout England, were rebuilt, or more or less extensively repaired, during the Norman period. In many cases the masonry, always of a substantial character, remains but little changed; in others, the old carved and dressed stones are seen built up into the later parts. In the absence of ornament the Norman work may be detected by the thickness of the wall, by the absence of buttresses or by their extreme flatness when present, and occasionally by the appearance of herring bone, and other oblique patterns, in the masonry; such, for example, as those seen in the Keeps of Guildford, Castleton, and Penline, in the old church at Leicester, and in both nave and chancel of the ruined church of Cogan, near Cardiff. These patterns are borrowed from the Roman works. Frequently the font, and sometimes the doorways, or the arch into the chancel, are the only parts preserved of the old Norman structure. The windows were inconveniently small, and have generally been removed. Sometimes, however, where two have been converted into one, the old Norman jambs remain, and part of the arch, and may generally be detected, as in the chancel at Newnham-Murren. At Goring, the whole lower part of a very heavy Norman wall has been removed, and three very early pointed arches have been introduced below, which open into a later aisle, and carry a heavy Norman clerestory. This is a very remarkable example of what is by architects called under-pinning. Another, though far less complete example, may be seen in the south-eastern arch of the nave of Sutton-Courtney.

Besides the ordinary Norman features of the churches enumerated, there occur a few of peculiar character. Thus at Goring, a well-stair ascends in a singular cylindrical turret, appended to the south-western angle of the tower, and terminated by an original Norman cone and ball. At Crowmarsh is a singular Norman piscina and bracket near the altar; and at Long Wittenham, Dorchester, Warborough, Childrey, and Avington, are fonts with leaden bowls of Norman date, and embossed with rude patterns and figures. The chapel of Woodcote, and the churches of Remenham, Cleckendon, Swyncombe, Padworth, and Finchamsted, present examples of the semi-circular eastern apsis, a rare peculiarity, and one which, in England at least, appears to be confined to the Norman period. The examples of pointed and very late Norman, or of the transition from the Norman to the early English style, are here tolerably numerous. In the more beautiful class of examples the semi-circular arch is combined with reduplicated bands of early English mouldings and ornaments, and detached columns, sometimes of black marble, but the examples most common in this part of England consist of a combination of the Norman jambs and columns, with the pointed arch, as in the chancels of Streetley and Crowmarsh; the nave and south door of Basilston; the north wall of the nave, north aisle, and chancel of Ipsden; the font and chancel arch of Rotherfield-Peppard; the nave of Englefield; the font and parts of Aston-Tirrold; the chancel and southern side of the nave of Blewberry; parts of the south chapel at North-Moreton; the nave of Benson; the south door and aisle of Brightwell, Berks; the church of St. Nicholas, Abingdon; the

nave of Harwell; the tower of Farringdon, and the nave of Lotcombe Regis and Stratton St. Margaret's.

PROFESSOR WILLIS ON ECCLESIASTICAL ARCHITECTURE.

On Tuesday, the 19th inst., Professor Willis delivered his fifth lecture. He commenced by remarking, that historical investigation and the consideration of ritual had been too much neglected by antiquaries; he had therefore endeavoured, so far, to give them a series of essays, as he might call his lectures, upon the early history of ecclesiastical architecture. He should, however, in the next lecture, enter upon the subject of style. On the present occasion he would give them an account of an English cathedral, shewing the various stages of its erection by the models then upon the table; and he had chosen Canterbury Cathedral, because we knew the history of almost every stone in that fabric. Remarking upon the origin of various portions of an ecclesiastical edifice, he said that people had been accustomed to believe, that each part was raised by some particular prelate, ascribing such parts as had progressed gradually through a number of years, to some unknown benefactor.

Canterbury had been the first seat of Christianity in England, and there Augustine erected a church upon the site of a pagan temple. After the Saxon cathedral was destroyed, Lanfranc, Archbishop of Canterbury, who had previously been Abbot of Caen, undertook to rebuild it, and the professor had found that St. Stephen's Church at Caen, and the English cathedral corresponded in plan and dimensions. Lanfranc's church was parallel triangular, but the smaller apses projected eastward, near the ends of the transepts. The eastern arm was of no great length, the choir extending, as it did in the basilicas, in all churches of this period, and still at Westminster, far into the nave. Two floors being found necessary for the chapels, the apses were so divided, and the transept also had an upper floor, supported by a column in the middle, examples of which in other edifices were still standing.—After Archbishop Anselm came to the see, he took down the eastern arm of the cross, and added what was almost an exact copy of the previous church; for the length of the eastern arm was greatly increased, and it had transepts of its own. The Professor said he knew but one example of a church with double transepts out of England, and there was little reason to doubt, that the archbishop took the idea from the monastery at Clugny, then lately erected, and the abbot of which was a friend and correspondent of Anselm. The extended portion was raised upon a crypt of large dimensions, and the aisle was carried round the apse, which was not the case in Lanfranc's church. The choir was now confined to the eastern arm.

Anselm's building having been destroyed by a great fire, described in a graphic manner by Gervase, and recalling that of York, the monks seem to have been paralyzed by the event, and carried on the service for several years in a choir in the nave, occupying the same position as that of Lanfranc. At length William of Sens, a Frenchman, was chosen in a competition of architects, and the columns and arches were taken down, which the injury they had suffered rendered necessary. Gervase's account of these proceedings, and of the previous buildings, was minute and valuable.

In English churches great attention had always been paid to placing altars towards the east; consequently this consideration, and the desire to preserve the tombs of the saints, materially influenced the alterations of the plan. The spot where Becket fell was in the northern transept, and there the central pillar and the vault, before alluded to, were cleared away for an altar. The Trinity Chapel at the east also was enlarged considerably, for Becket's tomb and shrine, and an upper range of trifoliate windows was placed above those of the aisles. But, before the completion of these works, an accident happened to the architect, by which he was completely disabled, and they were carried on under another William, an Englishman, who seems to have followed the general plan of his predecessor, and carried out the decoration, wherever the work would be in immediate contact, but in other places, as the aisles, seems to have given more scope to his own imagination. Now, between the

works of these two architects, there were, notwithstanding, some curious differences. The steps rising beyond the altar, on which stood the patriarchal chair, actually concealed the bases of the columns, and the crypt, in which was Becket's tomb, became of very lofty dimensions.—The professor recommended, that in all examinations of buildings, the crypt should be considered of most importance, as in that part the original plan was generally preserved.

Attached, at this part of the plan, were certain chapels, which being too precious to be destroyed, it was necessary to contract the width of the church. The aisle, or *procession path*, was carried round the apse, and lastly, at the east, there was the circular building called Becket's crown. Thus his auditors would see how this extensive building gradually arose, and how it was influenced by considerations of ritual, and others arising from the murder of Thomas à Becket, whose shrine, elevated like that of the confessor in Westminster Abbey, was the cause of great wealth to the church. The number of towers about the building was greater than in most cathedrals; and, in his opinion, the destruction of the western tower of Lanfranc's to erect one similar to the perpendicular tower at the opposite side, was an act which could not be approved of.—In the course of this lecture, the professor read translations from Gervase and other chroniclers, which may be found in his valuable book on the cathedral, lately published.

SCULPTURE FOR THE SOUTH FRONT OF THE BRITISH MUSEUM.

Sir,—In continuation of my suggestions on this subject inserted in last week's number of *THE BUILDER*, I would call your attention to the feasibility of still further enriching the appearance of the south façade of the Museum, by introducing a sculptured frieze, expressive of the uses and objects of the building, along the whole length of the main walls of the building, behind the colonnade, which latter appears to be at present simply ornamental. I would therefore propose to turn it to some further account, by making it a useful screen and protector for sculpture—applied as in the Parthenaic frieze in the Elgin collection, and by introducing appropriate figures or groups, of imposing proportions, at intervals within the shelter of the colonnade.

I see no reason why the example shewn in the façade of the Museum at Berlin, should be neglected—only substituting the more severe enrichment of sculpture, for the mere pictorial decoration adopted on the wall of that building. It may be, that the area contained between the south façade of the *National Museum* and Great Russell-street, affords a fair opportunity for improving on what has been done in the area fronting our *National Gallery*; and I think there is no difficulty in fixing the sites for two well-proportioned fountains, and a statue of the monarch under whose auspices the Museum will have been completed. It may, perhaps, be asked, whether the internal quadrangle of the building should not have a central fountain at least, if nothing further be introduced to enliven its present somewhat monotonous effect.—I remain, Sir, &c.,

May 16, 1846.

THE POWER OF SPEECH.—We are, most of us, far from justly estimating the power of speech even in its humblest form. The very commonness of this gift, as of all our greatest blessings, has led, as usual, to its depreciation. And yet, did "too much familiarity" allow us to see it, it is truly a wonderful thing that results so vast can be produced by means so simple; that a word dropped lightly should sink into the hearts of thousands, and change more or less, their minds and lives; that no time or space can terminate,—nay, that time only strengthens, as space spreads, its power. To few, doubtless, are such "winged words" given; but in kind, if not in degree, are all men heirs of this faculty, and did they rightly judge its value, it would be less wasted, still less abused. The steam, which, if compressed, would do the world's work, escapes with loud noise and palpable mist. It may glitter in the sunbeam, but it diffuses itself unprofitably abroad.—*Dr. Hodgson's Second Address to the Liverpool Mechanics' Institution.*